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School of Theology at Claremont



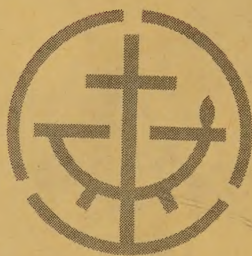
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A BRIEF DESCRIPTION
OF THE BUILDING
AND ITS CONTENTS

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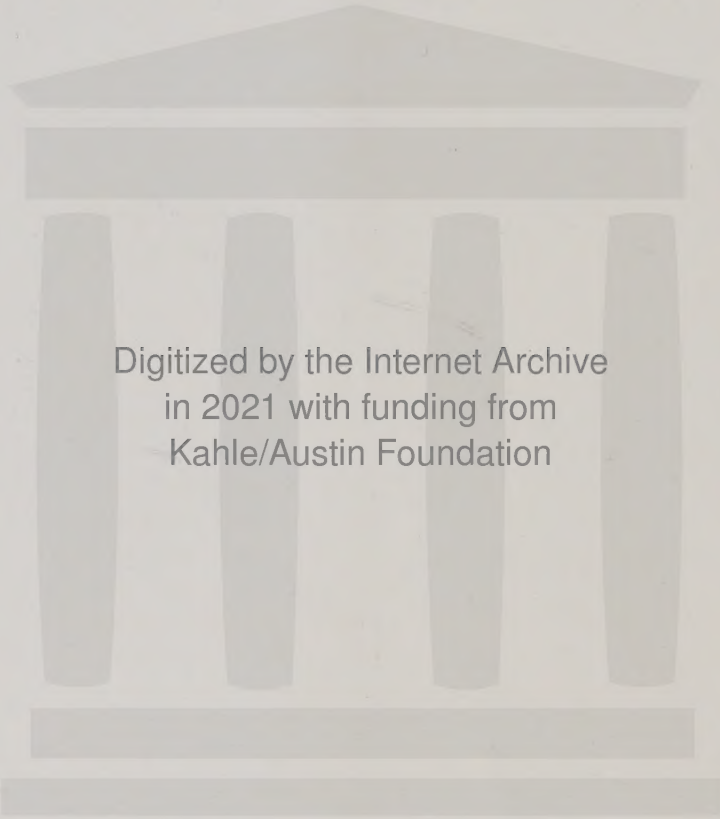
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THE JOHN RYLANDS LIBRARY
MANCHESTER: A BRIEF DESCRIPTION
OF THE BUILDING AND ITS CONTENTS
WITH A DESCRIPTIVE LIST OF THE
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THE JOHN RYLANDS LIBRARY.

Brief Historical Sketch.

THE John Rylands Library, the youngest but by no means the least important of Manchester's literary institutions, owes its existence to the munificence of Mrs. Enriqueta Rylands, by whom it has been erected, equipped and liberally endowed.

The library has been established both as a memorial to the distinguished citizen of Manchester whose name it bears and as a contribution to the higher education of the community, an object which always commanded his warmest sympathies.

Future generations of Manchester people—and not of Manchester people only, but of scholars from all quarters of the globe—will be reminded by this institution of the life-long association of John Rylands with the great metropolis of the North of England. They will be reminded, too, of his deep and constant interest in all that related to literature, and of the aid and encouragement which he was always ready to extend to the student. He took an especial delight in adding to the studies of the poorer Free Church ministers gifts of books, and there are many to-day who preserve a feeling of profound gratitude to John Rylands for the helping hand which he extended to them.

The absorbing cares of business necessarily prevented Mr. Rylands from living as much as he would have wished to live in the world of books, but he yet found time for study, and especially for biblical study, in which he took the keenest interest. He was himself a contributor to religious literature,

The John Rylands Library.

for under his direct supervision were prepared successive editions of the "Holy Scriptures, arranged in paragraphs," with a most elaborate and ingenious analytical concordance. The work involved in the preparation of the concordance alone must have been immense. In addition to this he published a large annotated volume of "Hymns of the Church Universal," the compilation of which engaged much of his interest during the latter part of his life, and further attested his desire to promote the higher forms of religious knowledge.

When, therefore, Mrs. Rylands thought how best she could commemorate the name and the worth of her husband, it was this life-long interest of his which suggested the idea of dedicating to his memory an institution devoted to the encouragement of scholarship—a great John Rylands Library—so placed in the heart of Manchester as to be accessible to readers generally, and in particular to those engaged in liberal studies.

It was customary not many years ago to separate culture from business and industry, but with very questionable results. The contention was that great libraries were well enough for such university cities and towns as Oxford and Cambridge, but that Manchester existed to supply us with cotton, and that therefore there was no need to trouble about supplying such places with the instruments of higher culture. The divorce of culture from trade was found to be not only singularly unwise but opposed to the best traditions of European history. Venice was not simply an emporium, it was a great centre of art, and the centre of the finest printing the world has ever seen. The art of Venice was all the better for her industry, just as her industry was all the better for her art. Thus it was that the great cities of the Middle Ages, finding it was impossible to live by bread alone built up the grand monuments of culture and art which are our admiration to-day. From this point of view alone the gift of Mrs. Rylands is a most important one, assisting as it will to make of Manchester as great a centre of culture as hitherto it has been of commerce.

With the idea of the library in view, Mrs. Rylands in

Brief Historical Sketch.

1889 entered upon the collection of books—standard works in all departments of literature—and in the year 1890, the erection of the splendid structure in Deansgate was commenced, from the designs of the eminent architect, Mr. Basil Champneys.

While the building was rising from the ground, books were being accumulated, but without fuss or ostentation, and few people were aware that one of the great libraries of the world was in process of formation. The only interruption of the perfect quiet with which this great project was pursued occurred in 1892, two years after the builders had entered upon their work, when there came to Mrs. Rylands the opportunity of giving a completeness, one may properly say a grandeur to this memorial to her husband which she had not dreamt of to begin with. It was in that year the announcement was made of Earl Spencer's willingness to dispose of that most famous of all private collections "The Althorp Library". The possession of that collection, Mrs. Rylands felt, would be the crown of her scheme, and for a great sum it was acquired.

The destination of the Althorp books was at first only imperfectly understood, but it was generally believed that they were to be saved for the nation, and England was relieved to know that so many of its priceless literary treasures were not to be transported to America. The public spirit thus manifested by Mrs. Rylands was greeted with a chorus of approbation.

It is not generally known how near to becoming the property of an American syndicate was this famous collection. When the probability of its sale was announced considerable interest was awakened among Transatlantic booksellers, and though the price asked was formidable, the would-be purchasers were not daunted. An enterprising firm in New York proposed the plan of a number of booksellers guaranteeing the necessary purchase-money. The books were to be taken to New York and put up for auction, either among the members of the syndicate or to the public, the profits to be divided *pro rata*. The projectors of the scheme were confident of success, and a considerable sum of money was

The John Rylands Library.

guaranteed. This country held its breath whilst the negotiations were proceeding, but heaved a deep sigh of relief when it was announced that the collection had been saved from the disaster of dispersion, and was to find a permanent home here.

The Althorp Library is but a part, albeit a splendid part, of the John Rylands Library, and it may not be out of place to refer briefly to the formation of what was justly reputed to be the finest of all private collections.

The formation of this collection constitutes the life-work of that prince of collectors, George John, second Earl Spencer. The 40,000 volumes of which it consists were not heaped together at random, but were chosen with care.

Lord Spencer's taste in literature was extremely catholic. The classics of Greece, Rome, France, Italy and England, history, voyages and travels, theology, the fine arts and natural science all appealed to him alike. At the same time he was very fastidious, and took pains to have copies of the best editions in the best possible state. If he did not possess a perfect copy of a rare book—say a Caxton, a Jenson, or a Zel—he would buy up every copy that came into the market until he had secured one that was as perfect as he could expect.

One circumstance which more than any other gave direction to his taste in collecting, and at once placed his library among the more important private collections of the time, was the purchase in 1790 of the choice collection of books formed by Count Rewiczki, the Emperor Joseph's Ambassador in London.

This nobleman, at once a scholar, a linguist, a statesman and a collector—a combination of qualifications rarely united—was in failing health, and wished to dispose of his collection of books, which consisted chiefly of very fine copies of the classics, in their earliest and in their best editions. To him fineness of condition was indispensable, and thus the general character of rarity which attached to his collection was intensified. Lord Spencer was fortunate in acquiring this splendid nucleus, under circumstances rendered exceptionally favourable by the Count's death three years later. The

Brief Historical Sketch.

aggregate of cost, including money paid down and three terms of a life-annuity, is said to have been no more than £2,500.

The transaction was to Lord Spencer like "first blood"; his appetite grew by what it fed on, and from that time onward until 1820 he haunted the sale rooms and the book-sellers' shops; in fact he ransacked Europe in his eagerness to enrich the Althorp Library with whatever was fine and rare—even to the purchase of duplicates, so that he might exercise the choice of copies. In this way he bought in 1813 the entire Alchorne Library, merely to exchange a few volumes printed by Caxton and Wynkyn de Worde for inferior copies already in his possession.

Thanks to the scholarly instinct possessed by Lord Spencer, and to the munificence of Mrs. Rylands, Manchester can now boast of the possession of an unrivalled collection of the earliest printed books. It is not too much to say that never before has there been brought together a collection of books illustrating so completely as this does the origin and development of the art of printing. There may be larger collections, as there undoubtedly are, but in point of condition the collection in the John Rylands Library is peerless, for as we have pointed out already Earl Spencer was not satisfied merely to have the best books, he was intent upon having the *finest* copies procurable of the best books, with this result: that in the "Early Printed Book Room" of the John Rylands Library—the room devoted to books printed before 1501—may be seen the finest known copy of most of the books found upon its shelves.

Had Mrs. Rylands merely given the quarter of a million required for Earl Spencer's collection, and left the care of housing and augmenting it to others, she would still have done what no other person in England was prepared to do—what probably has never been done before in the history of the world. But this is far from being the whole of her benefaction. The 40,000 volumes acquired from Earl Spencer are now 80,000, a home second in beauty to no public building in Manchester has been provided, and a most liberal endowment has been settled.

The John Rylands Library.

It must not be supposed that the library is a museum of bibliographical rarities and nothing more. It is in truth a "Mecca" for the lover of rare books, but it is also a "living" library, an excellent working library for students, whether in the departments of theology, history, philology, philosophy, art, belles-lettres or bibliography. It is for all who desire to know more than can be found on their own private shelves, or in the public library. There are in every great city a number of persons of education who desire to carry their researches to a point beyond the resources of the private or the public library. The requirements and suggestions of such students receive constant and careful attention, with the result that during last year upwards of 5,000 volumes were added to the shelves, including many works of extreme rarity.

The 6th of October, 1899, witnessed the formal inauguration of the library. The opening ceremony, which was at once simple, dignified and impressive, took place in the presence of a large assemblage of representatives of the churches, educational and other bodies, and the learned professions, gathered from the four corners of the kingdom, as befitted the importance of the occasion. The inaugural address was delivered by Principal Fairbairn, who spoke for nearly fifty minutes without a note, and, as it seemed, without an effort, a speech altogether worthy of the occasion.

At the conclusion of the opening ceremony the freedom of the city of Manchester was conferred upon Mrs. Rylands at the Town Hall, in recognition of "the generous manner in which she had founded and dedicated to the public, and enshrined in a beautiful and costly edifice, a noble library for the promotion of study and the pursuit of learning".

More recently—on the 13th of March, 1902—the occasion of the visit of the Prince and Princess of Wales to Manchester to open the new Whitworth Hall at Owens College, in connection with the Jubilee Commemoration of that Institution, the Victoria University conferred upon Mrs. Rylands the degree of Doctor of Letters (Litt.D.), "who with splendid munificence has gathered in Manchester a magnificent library, as the most fitting memorial of one who cared

The Early Printed Book Room.

much that the best books should be accessible to all; who laid down the rules for its government with far-sighted sagacity, who endowed it lavishly, and who is never weary of adding to its treasures with a watchful and discriminating generosity”.

The property has been vested in trustees, and the government of the institution has been entrusted to chosen representatives of the city of Manchester, in all its manifold activities and life—literary, educational, professional, mercantile, industrial and religious. Certain bodies which are not local have also been associated in the government of the library, such as the National Council of the Free Churches, and certain other bodies, though not exclusively local, but which have the centre of their life in Manchester, such as the Victoria University.

Contents of the Library.

Turning now to the contents of the library it may not be without interest, if we give briefly an outline of the chief features of the various sections, commencing with the special rooms.

The Early Printed Book Room.

One of the most noteworthy features of the library unquestionably is its unrivalled collection of early printed books, in other words, of books printed before the year 1501. These have been arranged on the shelves of the room specially constructed for their accommodation, according to what Mr. Henry Bradshaw once described as the “natural history method,” that is to say, in such a way as to show the direction which the art of printing took in the course of its progress and development. Commencing with the specimens of block-printing, the immediate precursors of books printed from movable types, the first object of interest is the celebrated block-print of St. Christopher, bearing an inscription of two lines and the date of 1423. This earliest known piece of printing with a date is alone sufficient to make the library famous. It is coloured by

hand, and is pasted inside the cover of a manuscript written in 1418, bound in untanned leather, and entitled *Laus Virginis*, which was discovered in the convent of Buxheim, near Memmingen in Swabia.

Of the block-books, which mark the next step in the development of the art of printing, the library is particularly rich. Of these the most remarkable are the *Ars Moriendi*, the *Biblia Pauperum*, and a perfect impression of the *Historia Virginis ex Cantico Canticorum*. What, however, creates the most interest is a fine copy of the *Sancti Joannis Apocalypsis*, coloured. The original wooden block from which two of the impressions of another edition of the *Apocalypsis* (circa 1450), were taken, is in the library.

Coming to the productions of the press from movable types, we find the arrangement to be first by country, then by towns in the order in which they established presses, then by presses in the order of their establishment, and finally a chronological arrangement of the works, as far as can be determined, in the order in which they came from their respective presses.

Commencing with Germany and assuming that the first press was set up at Mainz, we find the two celebrated "Letters of Indulgence" granted by Nicolas V., in 1452, to all who by sums of money were willing to defend Cyprus against the Turks. The older of the two bears the date 1454 as the year in which that particular copy of the letter was granted; the other one was issued in the following year.

Then follows the 36-line or "Pfister Bible," which probably contains Gutenberg's earliest work, and of which only four copies are known to exist, and the 42-line or "Mazarin Bible". The latter has the reputation of being the first book printed from movable metal types to be put into circulation, but the former, the "Pfister Bible," is now generally thought to have been commenced first, although not completed until after the "Mazarin Bible" was issued.

The Mainz Psalter of 1457 may well be considered one of the greatest treasures of the library, as the only perfect copy known of the first book printed with a date. The second edition of the Psalter of 1459 being the second book with a

The Early Printed Book Room.

date, together with the third, are also in the collection, all of which are on vellum.

From Mainz the art of printing early migrated to Strasburg. It also wandered down the Rhine to Cologne, where Ulrich Zel, the disciple of Schoeffer, was the first printer. Augsburg, Nuremberg, Bamberg and the many other towns up and down Germany where printing was being carried on during the fifteenth century, have each furnished the room with specimens of the art, and it is possible to follow it step by step in its progress. Of the works printed by Pfister, of Bamberg, which are of extraordinary rarity, only four books and part of a fifth are known to exist in this country, and all of these are in this library.

The printing press was born in Germany, but the full flower of its development was first reached in Italy. The first printers of Italy were two migrant Germans—Conrad Sweynheym and Arnold Pannartz, who set up their press in the Benedictine Monastery at Subiaco, just outside Rome. After having printed four works, they removed to Rome, where a rival German, Ulrich Hahn, was commencing to print. Of the works mentioned by these printers in their famous catalogue of 1472, the library contains a copy of every one, with the exception of the *Donatus*, of which not even a fragment is known to have survived of the 300 copies said to have been printed.

The progress of the art in Italy was truly phenomenal, culminating in the exquisite Roman type of Nicholas Jenson, whose work together with that of the many other printers who practised the art in Venice, that important centre of culture, are fully represented in this collection. Particular mention should be made of one specimen of early Italian printing: the *Valdarfer Boccaccio*, one of the most splendid products of the early Venetian press. The copy in the John Rylands Library is the only perfect one extant. The extreme rarity of the volume is attributed to its having formed part of an edition committed to the flames by the Florentines through the teaching of Savonarola.

Of Dante, there are the three editions printed in 1472 at Foligno, Jesi, and Mantua respectively, the Florentine

The John Rylands Library.

edition of 1481 with the plates of Bellini after Botticelli, and seven other editions printed before 1494.

Turning to the shelves devoted to England, we find that of genuine Caxtons the library contains fifty-three examples. If we go to Blades's book, it contains as many as fifty-seven, but some that Blades mentioned were printed not by Caxton but by his successor, Wynkyn de Worde. Of these thirty-six are perfect and three are unique: *The Four Sons of Aymon*, *The History of Blanchardin and Eglantine*, and a broadside of Deathbed Prayers. The latest addition to this section are two copies of an "Indulgence" printed on vellum in 1481, of which only a very small fragment in the British Museum is otherwise known. These unique specimens had been used by the binder, probably by Caxton himself, to line the binding of a book, and in that way have been preserved to us. Of the works printed by Wynkyn de Worde, Pynson, Machlinia, the Schoolmaster-printer of St. Albans, and other early English printers, the library possesses many examples in matchless condition, including the famous Oxford book, *Expositio S. Jeronimi* of Rufinus, printed in 1478, but with the erroneous date (1468), which has often been put forward as the first book printed in England.

These are but a few of the monuments of early printing which, to the number of upwards of two thousand, remarkable for their superb condition and rarity, almost all being earlier than 1480, are preserved in the "Early Printed Book Room".

The Aldine Room.

Another of the glories of the library is the collection of Aldines, numbering upwards of eight hundred items and believed to be the finest in existence. It is fitting that Aldus should be thus honoured, for few men in his own or any age have done more for the spread of knowledge than this scholar-printer of Venice. His difficulty in procuring Greek texts for his pupils, when there were but four in print in the original—*Homer*, *Isocrates*, *Theocritus* and *Æsop*—all of

The Aldine Room.

which were in costly form, probably inspired him with that lofty ambition of "opening wider the gates of learning to all the world". Having himself felt the need of books, he determined to provide books in abundance for other scholars. His earliest aim was to rescue the masterpieces of Greek literature from the destruction ever impending over a few scattered manuscripts. The times seemed out of joint for such an enterprise. Europe was in the midst of the agitation that gave society its modern form, and wars and rumours of wars never ceased, so that, as Aldus writes, arms were more handled than books. His noble purpose was thus voiced in the preface to his first dated book: "We have resolved to spend our whole life for the good of mankind. God is my witness that I desire nothing more than to be of use to men." Indomitable perseverance enabled the man to overcome almost superhuman difficulties and accomplish his self-appointed mission, but how hard he struggled is manifest from the words penned seven years after beginning his work: "I can affirm on oath, that I have not enjoyed all these years one hour of peaceful rest". Venice, free, enlightened, already a centre of printing, and the repository of unpublished manuscripts, had appeared to him the place most suitable for the establishment of his press, and from Venice streamed the Aldine editions that have always been prized by book-lovers.

The collection contains a large number of volumes on vellum, or on large paper, among which may be mentioned his earliest work, the *Musaeus* of 1494 or 1495. The folio *Aristotle* of 1495-8 both on paper and on vellum. The *Poliphili Hypnerotomachia*, of 1499, the wood engravings of which are supposed to have been designed by Giovanni Bellini. The *Virgil* of 1501, being the first book printed in the italic type, said to have been designed for Aldus by Francesco de Bologna in imitation of the handwriting of Petrarch. The *Petrarch* of the same date with manuscript notes by Cardinal Bembo, who edited it from an autograph manuscript of Petrarch. A complete copy of the *Dante* of 1502, being the first book in which Aldus employed his device of the anchor and dolphin. A matchless copy of the *editio princeps* of *Galen* of 1525. The *Sophocles* of 1502 on

The John Rylands Library.

vellum and all the other rarities of this press in stately folio or in that fascinating little shape which originated with the *Virgil* of 1501. Of counterfeit Aldines there is also a large collection executed for the most part by the printers of Lyons.

The Bible Room.

Another notable feature of the library is the Bible collection, the importance of which can scarcely be over-estimated. Lord Spencer got together a very extensive collection of Bibles in all languages, but this has been very considerably enlarged and strengthened, especially as regards the early English Versions. Of manuscript copies there are two Greek Gospels of the twelfth and thirteenth centuries respectively, a beautiful Latin Bible of the twelfth century, and ten Wycliffite Bibles or portions of the Bible, several of which are from the Ashburnham collection. All the principal early printed LATIN Bibles are here, including the "Gutenberg" or "Pfister," otherwise called the "36-line Bible," the "42-line" or "Mazarin Bible," the equally rare "Mainz Bible" of 1462 on vellum, the first Bible printed in Rome in 1472 by Sweynheym and Pannartz, the two Bibles printed at Venice in 1476 by Jenson and by Hailbrun, both on vellum; the "Mentelin Bible" of 1459, the three editions of the "Eggesteyn Bible" of 1466 and 1467, the 1467 Bible by the "R" Printer, the "Piacenza Bible" of 1475, and no fewer than thirty others printed before 1501. The four POLYGLOTS printed at Complutum (the modern Alcalá), Paris, Antwerp and London, are here. The "Antwerp" copy is the only one printed on large paper, a truly magnificent copy bearing the arms of De Thou. The "London" or "Walton" copy is also on large paper magnificently bound, with the arms of Nicholas Lambert de Thorigny. The earliest CHINESE Version in the collection was printed at Serampore, 1815-22, and precedes the Morrison translation. Of translations into GERMAN there are seven editions earlier than Luther's, as well as Luther's Bible of 1524 printed on vellum, and his "New Testament"

The Bible Room.

of December, 1522—a fine copy in the original stamped binding. Of the HEBREW text there are the Soncino printed portions, the Bologna “Pentateuch” of 1482, the Naples “Biblia Hebraica” of 1491, the Brescia edition of 1494, and many others. The earliest GREEK text is the Aldine Bible of 1518, the “Erasmus” Testament of 1516, followed by all the principal editions printed since. In FRENCH there are the Lyons editions of 1475 and 1500 and Verard’s Paris edition of 1517, and many of the later editions.

The English collection is not only extensive but very fine. There is, however, one missing link in the history of the English text as illustrated upon our shelves, which we have to deplore. Of the Tyndale New Testaments of 1525-6 probably 6,000 copies were printed, and only one fragment of the uncompleted quarto edition and two copies of the completed octavo edition, both of which are imperfect, have survived. The former is preserved in the British Museum and one of the latter is in the St. Paul’s Cathedral Library, whilst the other is in the Baptist College at Bristol. We scarcely dare hope to be fortunate enough to secure copies of these eagerly sought volumes, for already the world has been ransacked for copies without avail. But we do possess a fac-simile made by Francis Fry of the Bristol copy, the more perfect of the two octavos, and a fac-simile of the quarto fragment by Professor Arber. Of Tyndale’s “Pentateuch” of 1529-34 there is a fine copy, with all the marginal glosses intact. Of the second edition of Tyndale’s Testament of 1534, and of his 1536 revision, followed by other editions, the library possesses copies. There are two copies of the “Coverdale,” or first complete English Bible of 1535, the only known perfect copy of the Nicholson edition of 1537, George the Third’s copy of the “Matthew Bible” of 1537, the “Great Bible” of 1539, the “Cranmer Bible” of 1540, the “Bishops’ Bible” of 1568, the “Genevan Bible” of 1560, the “Rhemes Testament” of 1582, the “King James Bible” of 1611, and numerous copies of the intermediate editions of the various versions enumerated; for example, there is a copy of the first Bible printed in Scotland by Bassandyne, 1576-79, Becke’s re-issue of “Matthew’s Bible,” the pocket

The John Rylands Library.

"Parliamentary Bible" of 1651, the First American Bible printed in Philadelphia in 1781-82, and so forth. Of other translations the library possesses copies of the first printed edition of the Bible in nearly every language into which it has been translated. To mention a few, there are the Icelandic of 1584, the Basque of 1571, the Bohemian of 1506, the Dutch of 1528, the Gaelic (Scottish) of 1630, the Gaelic (Irish) of 1817, the Italian of 1471, the New England Virginian of John Eliot, both editions of 1661-63 and 1680-85, the Polish of 1563, the Slavonic of 1581, the Spanish of 1553, and the New Testament of 1543, and the Welsh Bible of 1588. In modern critical editions the library is well equipped, and it also possesses photographed fac-similes of many of the great biblical codices, including the Vaticanus, the Alexandrinus, and the Beza. Mention should also be made of the latest addition to the Bible Room, a volume which is full of human interest. It is Elizabeth Fry's own Bible, thumbled and marked with numerous marginalia, consisting of personal notes and ejaculatory prayers, a volume which throws a flood of new light upon the character of this noble philanthropist.

English Classics.

The department of English literature is remarkable for its richness. We cannot do more than mention one or two of the greater names, and therefore the extent of the collection must not be estimated by the fewness of the works to which reference is made. Of Shakespeare there are the four folios of 1623, 1632, 1664, 1685. The copy of the first folio is interesting as being the actual copy used by Theobald in the preparation of his edition of the poet's works in 1733. It was purchased by Geo. Steevens in 1754 for three guineas. Of much greater interest than the first folio is the copy of Shakespeare's *Sonnets* printed in 1609, in other words during the lifetime of the poet, with a contemporary mark on the title "5^d". Spenser's *Faerie Queene* of 1590-96, and his very rare *Amoretti and Epithalamion* of 1595 deserve mention. Of Milton's *Paradise Lost* there are the different variations of the first edition and his *Poems* of 1645. There are the first Walton's *Complete Angler* of 1653, Bunyan's

Vellum Books.

Pilgrim's Progress of 1678, and several other works of the same writer in the form in which they first made their appearance. Chaucer, the father of English poetry, is represented by all the earliest editions, commencing with Caxton's of 1478. A vellum copy of *Pierce Plowman* of 1550, Gower's *Confessio Amantio* of 1483, and a long series of the original editions of the great classics of England. On the modern side there is a fine set of the original editions of Tennyson, and a very remarkable collection of the works of Ruskin in various states and of Ruskiniana.

Historic Books.

The library possesses a large number of works which have an historic interest in themselves as coming from the libraries of such famous collectors as De Thou, Grolier, Maioli, Count d'Hoyrn, Loménie de Brienne, and Michael Wodhull. The copy of the work written by Henry VIII. against Luther, *Assertio Septem Sacramentorum*, for which he received the title "Defensor Fidei" is one of the two or three copies on vellum specially printed for presentation. The copy in the John Rylands Library was presented to Louis II., King of Hungary, and bears the inscription in Henry's handwriting "Regi Daciae". On the binding are the arms of Pope Pius VI. The copy of the first edition of *Epistolae obscurorum Virorum*, the celebrated tract which caused so great a stir at the time of the reformation, belonged to the reformer, Philipp Melanchthon, and contains many marginalia from his pen. The *Valdarfer Boccaccio* to which already reference has been made came into notoriety at the sale of the Duke of Roxburghe in 1812, when it fetched the unprecedented price of £2,260, and it was in honour of the sale of the volume that the Roxburghe Club was founded.

The copy of the Glasgow *Aeschylus* of 1795 contains the original drawings by Flaxman, and is in a binding by Roger Payne, which is quoted as being his masterpiece.

Vellum Books.

Of books printed on vellum there are nearly 300, some of them of unsurpassed beauty.

The John Rylands Library.

Unique Books.

Of "unique" books, that is to say, books of which the only copy extant is in the library, there is a large and growing collection.

Famous Presses.

All the best-known presses that have been at work since 1501 are very fully represented. The productions of Verard, Geoffrey Tory, the Stephani and Plantin, the curious little Elzevirs, the books printed in the last century by Foulis at Glasgow, and by Baskerville at Birmingham, the works of Bodoni, the once famous printer of Parma, together with a complete set of the Kelmscott Press publications on paper, in addition to several on vellum, including the "Chaucer," and others too numerous to mention, are to be found upon the shelves.

Pamphlets.

The collection of pamphlets, numbering upwards of 7,000, many of which came from the library of Dr. George, Headmaster of Eton, in 1765, is of extreme importance, especially for the Civil War, the Popish Plot, the Revolution of 1688, the Non-Juror Controversy, for English Politics under the first three Georges, and, to a lesser extent, for the French Revolution. Valuable additions have been made quite recently in the shape of a large number of Luther tracts, and some 200 pamphlets on the "Solemn League and Covenant".

Voyages and Travels.

In the room known as "The Map Room" there are a number of the early maps and atlases, and a very extensive series of the early voyages and travels, including such as Hakluyt, De Bry, Purchas, Smith, Cook, Bougainville and Clark, to mention only a few.

Bindings.

Classics.

For the classical scholar full provision has been made with regard to the Greek and Latin classics, for not only will he find all the "editiones principes," but the best and the latest critical editions, and the fac-similes of the famous codices issued within the last few years.

History.

The student of history will find the library equipped with the great historical collections, such as Montfaucon, Rymer, Rushworth, Muratori, Pertz, Shadius, Manrique, Holstenius-Brockie, the *Acta Sanctorum*, and others too numerous to mention, as well as the publications of the most important of the foreign historical societies and the principal historical periodicals of this and other countries.

Theology.

Much attention is paid to the theological side of the library, in compliance with the wish of the founder, and already in many respects this department stands alone. The collection of Fathers is very extensive. The early service books are very numerous, and include many of extreme rarity. Church history is well represented, as also is dogmatic theology, textual criticism and comparative religion.

Bindings.

If the books themselves excite interest and admiration, not less striking is the appropriateness and often the magnificence of their bindings. Of the many specimens of rare and artistic binding in the library, illustrating the history of that art from the fifteenth to the present century—a collection it would be difficult to match—we need only refer to the productions of the great artists who worked for Francis I., Grolier, Maioli, Canevari, Henry II., Diane de Poitiers, Charles IX., Henry IV., and Marie de Medicis, Lamoignon, De Thou, Loménie de Brienne, Colbert, Louis XIV., Prince

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Eugène, Louis XV., Madame de Pompadour, James I., Charles I., and of Clovis Eve, Nicholas Eve, Padeloup, Le Gascon, the two Derômes, of the English masters of the seventeenth century, whose names have unhappily been forgotten, and of Roger Payne, the finest binder England ever produced. To do justice to the magnificence of the collection in this respect would alone require a volume of considerable dimensions, but already we have said too much.

In this library there is such a wealth of rare and precious volumes which merit extended notice that the reader's patience would be exhausted long before justice could be done to the miscellaneous treasures here accumulated. It is hoped, however, that sufficient has been said to quicken, perhaps to awaken, interest in the library of which Manchester people are justly proud.

The Building.

THE BUILDING.

THE special requirements of the building, which were necessary in order to fulfil generally the intention of the founder, dictated, to a very considerable extent, its general style and conformation.

The form and style selected was that of a college library in the later Gothic, but the scope of the undertaking was obviously more extensive than that of any known example. There were special requirements to be fulfilled which college libraries do not include. In the first place, a very large number of books had to be accommodated—provision was to be made for 100,000 volumes. Three large rooms had to be provided, one specially near the entrance for the purpose of lectures, and two smaller rooms for council and committee purposes. A suite of rooms for the librarian, near the entrance, and in close communication with the principal library. Rooms for unpacking, and the other necessary offices and workrooms. A caretaker's house, detached from, but in close communication with the library. Accommodation for the engines and dynamos for electric light, residences for the engineers and an extensive basement for hot water warming, ventilation and storage.

It was urged upon the architect that the vestibule should be of very considerable size and importance, and the main staircase ample and imposing. A further obvious requirement was that the building should be made, as far as possible, fireproof. Though when it was designed there was no idea that the collection of books would be of so high a value as that to which by the purchase of the Althorp Library it attained, it seemed desirable that risks from fire should be,

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as far as possible, minimised ; and owing to the close proximity of large warehouses, the situation suggested an element of danger to the fabric and its contents. Stone-vaulting, especially if the usual timber weather-roof can be dispensed with, is as safe a mode of building as can be used. As the position made it impossible that any but the steepest roof could be rendered visible, and there was therefore no loss of architectural effect involved, timber roofs were omitted over almost the whole of the building. The stone-vaulting having been covered with concrete, brought to a level and covered with asphalt.

Another condition which had to be taken into account was the existence of ancient lights on almost all sides of the site. This consideration to a large extent dictated the general conformation of the building. The most important lights being opposite to the main front, the more lofty features, the high towers, are set back at a considerable distance from the frontage line, resulting in securing architectural character out of a mere practical necessity, and for the same reason the side walls of the boundary lines are generally kept low.

Such were the conditions under which the architect had to work, and in the estimation of those competent of expressing an opinion upon the subject, Mr. Basil Champneys has succeeded in designing a building, than which no finer has been erected in this or in any other country during the present generation.

Nine years was the library in building, but the cause of the delay is not far to seek when once within its walls. It is so large and so very elaborately decorated, and the internal fittings are so perfect of their kind, that even a period of nine years seems none too long for the completion of such a work. It is not too much to say that stone mason, sculptor, metal worker and wood-carver have conspired under the directing genius of the architect to construct a casket beautiful and appropriate in every way for the priceless collection of treasures which it was intended to enshrine. If the casket is worthy of the treasures it remains only to say the treasures are equally worthy of the casket.

The Building.

Detailed Description of the Building.

The principal and only conspicuous front of the site faces Deansgate, one of the chief thoroughfares of Manchester; and on the sides the site is bounded by two narrow streets—Wood Street and Spinningfield, both containing buildings of considerable height.

Cloisters.—With a view to obtaining adequate daylight for the library itself, to avoid unnecessary interference with the rights of adjoining owners, and to secure quiet, the library is placed on the upper floor, some thirty feet from the pavement level, and is set back about twelve feet from the boundary line at the sides. On the lower floor on either side a stone-vaulted cloistered corridor, which gives access to the ground-floor rooms, occupies the remaining space, and is kept low, some nine feet internal height, so as to allow of ample windows above it for lighting the ground-floor rooms, which are about twenty-one feet high.

Vestibule.—The main entrance is from Deansgate, and the whole of the front is occupied by a spacious vaulted vestibule, the ceiling of which is carried on shafts. These are placed at unequal intervals, the greatest width being given to the central passage. Above part of the vestibule are placed the librarian's rooms. The vestibule floor is considerably below that of the ground-floor rooms, and a short flight of wide steps leads up the centre and parts towards left and right, leading to the ground-floor level, and giving access to the cloistered corridors, whence the ground-floor rooms are entered.

Main Staircase.—From the vestibule level stairs on either side descend to lavatories on the basement, and from the ground-floor landing. A wide staircase leads to the first floor, giving immediate access to the librarian's rooms and to the main library. This staircase is crowned by a lantern contained in the octagonal tower on the left side of the main front, and is stone-vaulted throughout, the height from vestibule floor to top of lantern being fifty-nine feet. The staircase leads into a vestibule opening to the library. This

The John Rylands Library.

vestibule occupies one of the larger towers, and the vaulted ceiling is some fifty-two feet from the first floor.

Ground Floor.—The ground floor contains one large conference or lecture room, one smaller conference room and the council chamber, which occupy the portion of the building under the library nearest to Deansgate. These rooms are panelled in oak and have ceilings of modelled plaster. Behind these the ground floor is divided by a vaulted cross-corridor, which gives access to two large rooms in the rear of the main building, still under the library. These rooms, which are in communication, and around which a gallery runs, are fitted and shelved to give accommodation for about 40,000 volumes. In addition to the shelving accommodation they provide a welcome retreat for students engaged in special research work, to whom freedom from interruption is of inestimable aid.

Behind these rooms, and in communication with them and with a hydraulic lift running from the basement to the upper floors, are receiving and packing rooms, connected with the cart entrance from Wood Street, and these again communicate with a basement coextensive with the main buildings. Behind is a large chamber on the basement level, in which are placed the engines and dynamos for the electric lighting.

Library Floors.—On the first floor, with direct access from the main staircase and with a door opening into the library, is the librarian's department, consisting of a small vestibule and two private rooms. These rooms have modelled plaster ceilings divided by oak ribs, and they are fitted throughout with drawers, book-shelves and every convenience.

The library consists of a central corridor, twenty feet wide and 125 feet long, terminating in an apse at the end farthest from Deansgate. This and the apse together give an extreme length of 148 feet. The central hall is forty-four feet from the floor to the vaulted ceiling, and is throughout groined in stone. It is divided into eight bays, one of which is on one side occupied by the main entrance, while the rest open into reading recesses.

There are, therefore, on this floor fifteen recesses or studies occupied by book-cases. Coextensive with the end

The Building.

bay on either side are projections to the limits of the boundary, which form, as it were, transepts to the building. On the Wood Street side the space obtained by this projection is added to the recess, and gives on both floors a large room for books of reference. On the Spinningfield side the extra space forms separate rooms, that on the lower level being the "Map Room," and that on the higher containing the "Early Printed Book Room". The recess opposite to the main entrance gives access to a cloak-room, and to a separate room of considerable size, the "Bible Room". Above this, in the octagonal lantern of the tower, is the "Aldine Room". The apse at the end is lined with book-cases, and adjoining it is, on the one side, the entrance to the lift-room and the "Periodical Room". This is a vaulted and panelled chamber, beneath which are various workrooms, with staircase leading to the lower floors, and a service lift. On the other side of the entrance to the apse is a sink-room and a spiral staircase for attendants. Two staircases, one at either end of the main library, lead from the lower to the upper floor. This is arranged on somewhat similar lines to the lower. A gallery runs completely round the central space, giving access to the book recesses and other rooms. The reading spaces on both floors have bay windows: on the lower floor their ceilings are of oak ribs and modelled plaster; on the upper floor they are vaulted.

The two tiers of chambers together reach to a height of about thirty feet, and leave space above for a large clerestory beneath the main vaulting.

To the rear of the building is a house for the caretaker, separated from, but in immediate connection with the main building. Adjoining the caretaker's house is a spiral staircase which leads to all the floors of the main building, and under the house are the boilers and furnace for the hot-water warming.

The material used is mainly stone from quarries in the neighbourhood of Penrith. That used for the interior throughout is Shawk, a stone that varies in colour from grey to a delicate tone of red. Much care has been used in the distribution of the tints, which are, for the most part, in

irregular combination. Many of the stones show both colours in a mottled form and serve to bring the tints together. As, however, towards the completion of the building it proved impossible to obtain a sufficient quantity of mottled stone, the main vaulting of the library had to be built in a way that gives a more banded effect than had originally been contemplated.

Statuary and Carving.—Appropriate carvings decorate the several parts of the exterior. Above the centre of the doorway are the initials “J. R.,” with, on the left hand, the arms of St. Helens (the birthplace of Mr. Rylands), and on the right the combined arms of the Rylands and Tennant families (Mrs. Rylands belonging to the latter). Different parts of the front elevation also display the arms of the several universities—Oxford, Cambridge, Durham, London, the Victoria University, Aberdeen, Edinburgh, Dublin, the Royal University of Ireland, together with those of Owens College, Manchester.

Facing the main doorway is a Symbolic Group, carved in the stone employed throughout the interior of the building. The group represents Theology, in the centre, clasping the volume of Holy Writ, and directing Science, depicted as an aged man holding a globe, absorbed in study and discovery; while Art, in the form of a youthful metal worker shaping a chalice, turns aside to listen. The thought conveyed is that Science and Art alike derive their highest impulses and perform their noblest achievements only as they discern their consummation in Religion. The sculptor of the group is Mr. John Cassidy, of Manchester.

By the side of the western stairway are the arms of the city of London; by the eastern those of the city of Liverpool.

A series of portrait statues by Mr. Robert Bridgeman, of Lichfield, has been designed and arranged so as to represent many of the most eminent men of different countries and ages in the several departments of Literature, Science and Art. These are placed, for the most part, in pairs, marking both correspondences and contrasts in character and achievement. The statues, twenty in number, are ranged in niches along the gallery front. Those at the two end galleries repre-

The Building.

sent the chief translators of the Holy Scriptures into English; statues of John Wyclif and William Tyndale being placed at the north end; and opposite to them, at the south, Myles Coverdale and John Rainolds (or Reynolds), the great Puritan scholar who originated the revision of 1611, commonly known as "King James's Version".

The rest of the statues are opposite each other in pairs. Beginning from the northern end of the library, in closest proximity to the Early Printed Book Room, John Gutenberg, on the left or western side, stands opposite to William Caxton on the eastern, representing the Art of Printing. Next to these Sir Isaac Newton and John Dalton stand for Science, the connection of the latter with Manchester, as well as his eminence as a natural philosopher, rendering the introduction of his statue in this place especially appropriate. Then Herodotus, the "Father of History," is opposite to Gibbon, historian of the *Decline and Fall*. Next to these, Philosophy, ancient and modern, is represented by Thales of Miletus and Francis Bacon, Lord Verulam. Two pairs of statues represent Poetry—Homer opposite to Shakespeare, and Milton to Goethe. Then the chief phases of the Protestant Reformation are symbolised by Luther and Calvin, and British Evangelical Theology by John Bunyan and John Wesley.

Stained-glass Windows.—These twenty statues are supplemented by a series of pictured effigies in the two stained-glass windows, designed and wrought by Mr. C. E. Kempe, of London, each window containing twenty figures, taken, wherever possible, from contemporary portraits, etc., the whole number—statues and pictures—presenting, in the sixty personages delineated, no inadequate suggestion of all that is greatest in the intellectual history of mankind.

The great north window is symbolical of Theology. The upper compartment in the centre contains representations (according to the accepted conventions of Sacred Art) of Moses and Isaiah for the Old Testament, and the Apostles John and Paul for the New. Below these are figures of the four great Fathers of the Church—Origen, Chrysostom, Jerome and Augustine. On the left hand the upper division

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represents Mediæval Theology, in the persons of Anselm, Thomas Aquinas, and Duns Scotus; the lower, the Theology of the Reformation, by portraits of Erasmus, Beza and Melancthon. On the right hand the upper compartment represents the age subsequent to the Reformation, in the persons of the Anglican, Richard Hooker, the Puritan, Thomas Cartwright, and the Jurisconsult and Theologian, Hugo Grotius. Below, the philosophical and critical side of a later Protestant Theology is represented in portraits of Bishop Butler, author of *The Analogy*, the American Jonathan Edwards, Metaphysician and Calvinistic Divine, and F. E. D. Schleiermacher, precursor of modern German critical thought.

The south window represents Literature and Art. Philosophy occupies the central division, in which the higher compartment represents the effigies of Plato, Aristotle, Lucretius and Cicero, among the ancients; the lower, those of Descartes, Locke, Kant and Hegel, among the moderns. On the left the great Moralists of the ancient and modern world are represented, in the upper compartment by Socrates, Epictetus and Marcus Aurelius; in the lower, by Dr. Johnson, William Wordsworth and Thomas Carlyle. The right-hand division is dedicated to Poetry and Art, the selected representatives of which are, in the upper compartment, Æschylus, Raffaele and Beethoven (Poetry, Painting, Music), corresponding, in the lower, with Dante, Michel Angelo and Handel.

Latin Mottoes.—The main design of the library in its bearing upon philosophy, ethics and intellectual culture is further illustrated by a series of Latin mottoes, culled from many sources, carved on ribbon scrolls between the windows of the clerestory, a printer's device being placed below each motto. They are as follows:—

East side (right hand), from the Deansgate end:—

Otium sine litteris mors est.

(*Leisure without literary occupation is death.*)

Nemo solus sapit.

(*There is no monopoly in wisdom.*)

The Building.

Tendit in ardua virtus.

(Courage breasts the steep ascent.)

Integros haurire fontes.

(Draw from unpolluted springs.)

Est Deus in nobis.

(We have deity within us.)

Humani nihil alienum.

(All that is human has interest for us.)

Nescia virtus stare loco.

(Virtue knows no resting-place.)

O magna vis veritatis.

(O the mighty force of Truth!)

Quod fugit usque sequar.

(What flies me still will I pursue.)

Per nos, non a nobis.

(Through us, not by us.)

Veritatis simplex oratio est.

(The speech of Truth is simple.)

Omnia mutantur, nihil interit.

(All things change, nothing dies.)

Securus judicat orbis terrarum.

(The universal judgment may be trusted.)

Non multa, sed multum.

(Not many things, but much.)

West side (left hand), from the Apse :—

Perpetui fructum donavi nominis.

(I have bestowed the gift of an enduring name.)

Tolle, lege.

(Take and read.)

Turris fortissima nomen Domini.

(The name of the Lord is a strong tower.)

Nescit vox missa reverti.

(The uttered word cannot be recalled.)

Nullius in verba magistri.

(Do not blindly follow any master.)

Abeunt studia in mores.

(Study builds up character.)

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Possunt quia posse videntur.

(They can, because they think they can.)

Vivere est cogitare.

(To live is to think.)

Ratio quasi lux lumenque vitæ.

(Reason is the torch and light of life.)

Credo ut intelligam.

(I believe, in order that I may understand.)

Lex sapientis fons vitæ.

(The law of the wise is a fountain of life.)

Sapere aude : incipe.

(Have courage to be wise. Begin !)

Virtus repulsæ nescia sordidæ.

(Virtue knows no base defeat.)

Quod verum est meum est.

(What is true is mine.)

Fittings, etc.—The rooms are panelled throughout in Dantzic oak. The floors are of polished oak blocks. The whole of the metal work, such as the gates, railings, coil cases, electric fittings, etc., are carried out in wrought gun-metal and bronze by Messrs. Singer, of Frome, Somerset. As has been already pointed out, the building is almost entirely vaulted in stone, but where this has not been admissible, fireproof construction is used after Messrs. Hanan & Royers' system, the main floors being of a double thickness of fireproof with space between. The heating is by batteries of hot-water pipes through which air is passed after filtration. The filtration of the air is effected by first drawing it in through shafts and then forcing it through screens loaded with cotton fibre and coke over which water sprays are constantly playing. In this way the particles of dust with which it is impregnated are removed. The vitiated air is extracted through shafts placed at the highest points of the various rooms in which powerful electrical fans are constantly running at a high speed. Gas, the most fatal thing in a library, has been completely excluded, the lighting throughout the building being by electricity.

The Building.

Book-cases.—The system of the book-cases may be briefly described as follows: large sheets of plate glass, some of which are nine feet nine inches by two feet, are contained in gun-metal frames about one inch square. The exclusion of dust, so prevalent in Manchester, is provided for by rolls of velvet made elastic by the insertion of wool, which, when the doors are closed, are pressed between the door and a fillet. The arrangements for locking are somewhat elaborate. A key releases a trigger which cannot be grasped until it is released. The trigger works espagnolette bolts, which shoot upwards and downwards at the top and bottom of the frame with intermediate clasps at the side, and the locks are so constructed that the key cannot be taken out until the doors are completely closed. Thus it is impossible that a case can be left unlocked through carelessness. The ordinary keys for these cases are subject to "Master" keys, and the doors of the building are similarly arranged. The internal fittings of the book-cases are of Dantzic oak, the shelves, which are panelled in order to secure the maximum of strength with the minimum of weight and to prevent warping, are made adjustable by means of Tonk's fittings which have been specially carried out in gun-metal to secure greater strength. The recently added cases for large folios are fitted with adjustable felt-covered, steel rollers in which the volumes are placed on their sides, and can be inserted or withdrawn with very little friction upon the binding, a matter of no small importance, since so many of the bindings are of an elaborate and costly character.

Descriptive List of the Manuscripts and

DESCRIPTIVE LIST OF THE MANUSCRIPTS AND BOOKS EXHIBITED IN THE SHOW CASES IN THE MAIN LIBRARY.

THE manuscripts and books exhibited in cases Nos. 1 to 4 are intended to illustrate the transition from the manuscript method of transmitting knowledge, through the block-book stage, to the method which still obtains of printing from movable metal types.

Printing did not reach perfection by a sudden leap in the middle of the fifteenth century, which is the popular idea. It had to pass through an imperfect infancy and gradual development, and in order to trace that development it is necessary to place the printed page side by side with the manuscript which suggested its form and shape. It is more correct to speak of printing as a development of a previous process than as an invention.

A study of the history of the art in the fifteenth century reveals this interesting fact, that there is no development which history has to record of any age which can be compared to the progress of this art between the years 1450 and 1501.

CASE 1.—MANUSCRIPTS.

FOUR GOSPELS. Greek. 4to. Saec XIII.
With five full-page illuminations.

BIBLE. Latin. fol. Saec XIII.

Probably written in France. The small illuminations, of which there are seventy, added in the margins are curiously archaic in style.

OLD TESTAMENT. Hebrew. 4to. Saec XIV.

The Torah, Nevia'im, Ketuvim, Megilloth, with the double Masorah.

Books Exhibited in the Main Library.

LORRIS (Guillaume de). *Le roman de la rose.*

fol. *French work.* Saec XIV.

This work was begun by Guillaume de Lorris and continued by Jean de Meung. The miniature depicts the latter at work on his continuation.

OLD TESTAMENT. fol. *English work.* c. 1410.

This manuscript contains part of the Old Testament, translated by Nicholas Hereford and Wiclif, and revised by Purvey.

NEW TESTAMENT. 8vo. *English work.* c. 1395.

Wiclif's early version of his translation of the New Testament.

NEW TESTAMENT. 8vo. *English work.* Saec XV.

Wiclif's translation of the New Testament, revised by Purvey.

NEW TESTAMENT. 8vo. *English work.* Saec XV.

Wiclif's translation of the New Testament, revised by Purvey.

BREVIARY. *Latin.*

4to. *French work.* Saec XIV.

The Breviary according to the use of the church of Paris.

CASE 2.—BLOCK-PRINTING.

Block-prints and block-books were the immediate precursors of the books printed by means of single types capable of being used again and again in different combinations. They were printed wholly from engraved blocks or slabs of wood, upon which not only the pictorial matter but any letterpress was carved. The manner of printing was peculiar, since the earliest were produced before the printing press was invented. The block was smeared over with a thin watery ink, a sheet of dampened paper was then laid upon it, and the impression was secured by carefully rubbing the back of the paper. The sheets were only printed on one side, for, to have turned the sheet to receive a second print, the friction necessary to secure the second impression would have smeared the first.

The earliest productions were single sheets bearing the image of a saint. From their perishable nature very few of these prints have come down to us. The earliest example, with a definite

Descriptive List of the Manuscripts and

and unquestioned date, is the "St. Christopher" of 1423, here exhibited.

From the single-leaf prints to the block-books was the next step in the development. The books were made up from single sheets printed on one side of the paper and then in many cases pasted back to back.

BLOCK-PRINT OF ST. CHRISTOPHER. 1423.

This famous woodcut is the earliest known piece of printing to which a date is attached. It is pasted on the inner board of the binding of a MS. entitled *Laus Virginis*, which was formerly in the library of the Monastery of Buxheim in Suabia. It was discovered in 1769 by Baron Heinecken.

BIBLIA PAUPERUM. German c. 1450.

A series of plates from the Old and New Testaments. This copy, which is bound up with an edition of the Apocalypse, is in its original binding, dated 1467.

ORIGINAL WOOD-BLOCK. c. 1450.

One of the original blocks from which the second leaf of an edition of the *Apocalypsis S. Johannis* was printed. c. 1450.

APOCALYPsis S. JOANNIS. German. XV. Cent.

A set of wood engravings intended to illustrate the most remarkable portions of the Apocalypse of St. John.

ARS MEMORANDI. German. XV. Cent.

A series of fifteen symbolical designs concerning the gospels of the four Evangelists intended to serve as an aid to memory.

BIBLIA PAUPERUM. German. XV. Cent.

A series of plates giving scenes from the Old and New Testaments.

CANTICUM CANTICORUM. Low Countries. XV. Cent.

The history or praefiguration of the Virgin Mary from the Song of Songs.

HARTLEIB'S CHIROMANTIA. Augsburg. c. 1475.

A book treating of character and fate reading from the hand. It was written in 1448. Ireland, the celebrated Shakespearian forger, asserted that he had manufactured this volume.

Books Exhibited in the Main Library.

QUINDECIM SIGNA.

German. XV. Cent.

A series of plates depicting the fifteen signs occurring before the day of judgment.

SPECULUM HUMANAЕ SALVATIONIS.

Low Countries. XV. Cent.

In this edition some pages of text are printed from wooden blocks, others with movable type: so that this volume forms a link between block and type printing.

CASE 3.—EARLIEST EXAMPLES OF PRINTING FROM MOVABLE TYPES IN GERMANY.

The discovery of the art of printing with movable types is ascribed to Johann Gutenberg. France and the Low Countries have put forward claims to the honour of having first made this discovery, but Germany alone is able in support of her claim to produce specimens.

The earliest specimens to which a place and date can be assigned are the issues of the "Indulgences" shown here, which were printed at Mainz in 1454 and 1455. Although it is probable that these Indulgences were the first pieces of printing in circulation, there is little doubt that the 36-line Bible and the 42-line Bible were at the time actually passing through the press. The first book of importance to be issued from the press was the 42-line or popularly named "MAZARIN BIBLE," which was completed probably before the end of 1456. It is generally supposed that the printing of the 36-line or "PFISTER BIBLE" was commenced before the 42-line edition, probably as early as 1448, although it was not completed until much later, probably in 1461. Hence the 42-line edition was completed first, but the 36-line edition was commenced first, and probably contains some of the earliest work extant of Johann Gutenberg.

It is interesting to notice that one of the Indulgences is connected with one of the Bibles by the identity of its large type, whilst the other Indulgence is connected with the other Bible in the same way.

Unfortunately, it is only by the aid of conjecture that we are able to link together what few facts we possess concerning the early

Descriptive List of the Manuscripts and

presses at Mainz. It seems probable, however, that Gutenberg was ruined at the very moment of success through an action brought against him by Johann Fust for the repayment of two loans advanced to him for the purpose of carrying out his projects. His name is not found as the printer of any extant book, and there are rival claimants to every piece of printing which has been attributed to him. But he has no serious rival for the honour of having brought printing to perfection as a practical art.

In the Mainz Psalter of 1457 we have evidence of printing in colours at this early date. The large initials are printed in two colours, and are not filled in by the hand of the "rubricator" as was so generally the case.

THE "PFISTER" OR "36-LINE" BIBLE.

The printing of this Bible was commenced probably about 1448, at Mainz, by Gutenberg, but was not finished until after the so-called "Mazarin Bible," probably about 1461. It is called the "Pfister" or "Bamberg" Bible for the reason that the type in which it is printed was used at a later date by a printer named Pfister at Bamberg. Only four copies are known to be extant.

THE "MAZARIN" OR "42-LINE" BIBLE.

This edition of the Bible was printed at Mainz by Johann Fust and Peter Schoiffer between the years 1450 and 1456. The first copy which attracted attention in modern times was that in the library of Cardinal Mazarin, hence arose the present misleading name. It is generally considered to be the first book printed from movable metal characters issued from the press.

INDULGENCE OF NICHOLAS V.

1454.

This is the earliest known dated specimen of printing from movable type, and was printed at Mainz, probably by Peter Schoiffer. The object of the indulgence was to obtain money to aid the King of Cyprus against the Turks.

INDULGENCE OF NICHOLAS V.

1455.

The second specimen of printing from movable type, with a date. This copy is of interest as having the original seal attached. It was printed at Mainz, probably by Gutenberg.

PSALTERIUM LATINUM.

fol. *Fust & Schoiffer, Mainz.* 1457.

The first book with a date. This belongs to the 143 leaved issue, and is the only perfect one of the four copies known. The capitals are printed in two colours.

Books Exhibited in the Main Library.

BIBLIA PAUPERUM. fol. *A. Pfister, Bamberg.* [1458.]

Works by this printer are of extraordinary rarity. Only four books and part of a fifth are known to exist in this country, and all of these are in this library. Probably the first book illustrated with engravings. This is in the same type as that used for the 36-line Bible.

CASE 4.—PROGRESS OF THE ART IN ITALY, ENGLAND, ETC.

Although to Germany belongs the honour of having produced the earliest known specimens of printing from movable type, it was in Italy that the art attained its greatest beauty. The German type as a rule is massive and vigorous, it possesses none of the artistic grace and elegance of the Italian, which culminates in the beautiful fount of Roman type used by Jenson at Venice—a type which for simplicity and beauty has never since been equalled.

They were German printers who carried the new art into Italy, Conrad Sweynheym and Arnold Pannartz by name. Their four first books were printed in the Benedictine Monastery at Subiaco, where many of the monks were Germans, between the years 1465 and 1467. At the end of 1467 they removed to Rome, where a compatriot was also just beginning to work.

The development of the art in Italy between 1465 and 1501 was truly phenomenal. Before the end of the century presses had been established in more than seventy different towns, whilst in Venice alone no fewer than upwards of one hundred and sixty presses had been set up, and something approaching two millions of volumes had been printed.

Printing was not introduced into England until 1477, when Caxton produced his first book, *The Dictes or Sayenges of the Philosophres*. Caxton learned the art by associating himself with a printer at Bruges named Colard Mansion, and assisting him to print his own translation into English of Le Fevre's *Recueil des histoires de Troie*. In the epilogue to the third book, at which page the volume is open, Caxton tells in his beautifully quaint style the story of his introduction to the new art. From 1477 to his death in 1491 Caxton's press was never idle. He produced just a hundred items, including single sheets and new editions. His books were not so much intended for scholars as for well-to-do and educated readers.

Descriptive List of the Manuscripts and

LACTANTIUS. De divinis institutionibus.

fol. *Sweynheym & Pannartz, Subiaco.* 1465.

The first dated book printed in Italy. 275 copies were printed.

CICERO. Epistolae ad familiares.

fol. *Sweynheym & Pannartz, Rome.* 1467.

The first book printed in Rome.

TURRECREMATA. Meditationes seu contemplationes.

fol. *Ulrich Hahn, Rome.* 1467.

Hahn contests with Sweynheym and Pannartz the honour of having introduced printing into Rome.

EUSEBIUS. De evangelica preparatione G. Trapezuntio interprete.

fol. *Nicolas Jenson, Venice.* 1471.

The fame of Jenson rests upon the beauty of his Roman type, which though frequently copied has never been equalled. It was this type that William Morris took as his model for the Kelmscott "Golden Type".

THE RECUELL OF THE HISTORIES OF TROYE.

fol. *W. Caxton and C. Mansion, Bruges.* [1475.]

The first book printed in English.

THE DICTES OR SAYENGES OF THE PHILOSOPHRES.

fol. *W. Caxton, Westminster.* 1477.

The first book printed in England.

VORAGINE. The GOLDEN LEGEND.

fol. *W. Caxton, Westminster.* 1477.

This is the largest book printed by Caxton. It contains no less than sixteen large and a great number of small woodcuts, but many of the small ones are used again and again to represent different people. The "Annunciation" is the subject of the illustration shown.

RUFINUS. Expositio S. Jeronimi.

4to. *Oxford.* 1468. [1478.]

The first book printed at Oxford. Owing to the date being misprinted 1468 instead of 1478, it has often been put forward as the first book printed in England.

Books Exhibited in the Main Library.

THE BOOK OF ST. ALBANS. The Bokys of Haukyng and
Huntyng . . .

fol. *St. Albans.* 1486.

Printed by the Schoolmaster-printer of St. Albans.

GASPARINUS. Epistolarum opus.

4to. *Crantz, Gering & Friburger, Paris.* 1470.

The first book printed in France.

CASE 5.—MISCELLANEOUS ENGLISH BOOKS AND INDULGENCES.

Of all the Specimens exhibited in this case, the copy exhibited is the
only one known.

INDULGENCE GRANTED BY JOHANNES DE GIGLIIS.

broadside. [*W. Caxton, Westminster.*] 1481.

An Indulgence or rather a licence to confessors, giving them power to grant indulgences for raising money to assist in a crusade against the Turks. With the exception of a small fragment in the British Museum these are the only copies known. Both are imperfect, but the defect of each is supplied by the other. They were recovered from the binding of a book, having been used in the binding, probably by Caxton himself, as lining. Printed on vellum.

DEATH BED PRAYERS.

broadside. [*W. Caxton, Westminster.*] 1483.]

THE FOUR SONS OF AYMON.

fol. *William Caxton, Westminster.* 1489.

BLANCHARDYN AND EGLANTINE.

fol. [*William Caxton, Westminster.*] 1489.]

ARS MORIENDI.

4to. *Wynkyn de Worde, Westminster.* [1498.]

A reprint of Caxton's edition.

MALORY.

Le Morte d'Arthur.

fol. *Wynkyn de Worde.* 1498.

PSALTERIUM LATINUM.

8vo. *Wynkyn de Worde, Westminster.* 1499.

Descriptive List of the Manuscripts and

ERASMUS. *Familiarium colloquiorum formule.*

4to. *Wynkyn de Worde, London.* 1520.

LILY. *De octo orationis partium constructione.*

8vo. *Wynkyn de Worde, London.* 1531.

INNOCENT VIII. *Regulae et ordinationes.*

4to. *W. de Machlinia, London.* 1485.

TREATISE ON THE PESTILENCE.

4to. [*W. de Machlinia, London.* 1486.]

Three editions in English of this work by Kamitus, Bishop of Aarhus, were printed by W. de Machlinia, and of each edition but one copy is known.

INDULGENCE GRANTED BY ROBERTUS CASTELLENSIS.

broadside. [*Richard Pynson, London.* 1498.]

Printed upon a sheet of vellum (measuring $8 \times 4\frac{3}{4}$ in.), in black letter, consisting of 12 lines, with an ornamental initial R by Richard Pynson.

DIRECTORIUM SACERDOTUM.

4to. *R. Pynson, London.* 1498.

J. de GARLANDIA. *Liber synonymorum.*

4to. *Richard Pynson, London.* 1500.

SULPITIUS. *Stanspuer ad mensam.*

6 leaves. 4to. *Richard Pynson, London.* 1516.

The only known copy of this particular edition of this early school book. A copy of an earlier issue of 1515, printed by Wynkyn de Worde, is in the British Museum, and is also held to be unique. The library possesses a copy of still another edition, printed in 1516, by Wynkyn de Worde.

OF EVIL TONGUES. 4to. *Julian Notary, London.* [1510.]

MODUS TENENDI CURIA BARONIS.

4to. *H. Pepwell, London.* [1512.]

ORTUS VOCABULORUM.

For John Gachet, Hereford. 1517.

The only book known to have been printed for sale in Hereford in the sixteenth century.

Books Exhibited in the Main Library.

EXPOSITIO HYMNORUM ET SEQUENTIARUM.

4to. *For Gerard Wandsforth, York.* 1507.

The first book printed for sale in York.

PARVULA.

4to. *Nicole Marcant.* [1500.]

Nothing is known about this printer, this being his only book.

CASE 6.—SOME FAMOUS BOOKS.

SHAKESPEARE'S WORKS.

fol. *London.* 1623.

The first folio. This copy was used by Theobald in the preparation of his edition of the poet's works. It was bought in 1756 at the Folkes sale by Geo. Steevens for the sum of three guineas.

SHAKESPEARE'S SONNETS.

4to. *London.* 1609.

The first edition.

BOCCACCIO.

II Decamerone.

fol. *Valdarfer, Venice.* 1471.

The first edition of the Decameron, and the only perfect copy known. It came into notoriety at the sale of the Duke of Roxburghe in 1812, when it fetched the unprecedented price of £2,260. It was in honour of the sale of this volume that the Roxburghe Club was founded.

IMITATIO CHRISTI.

fol. *G. Zainer [Augsburg.* 1472.]

The first edition.

THE ART OF GOOD LIVING AND DYING.

fol. *A. Verard, Paris.* 1503.

The first book printed in the Scottish language.

ASSERTIO SEPTEM SACRAMENTORUM.

4to. *R. Pynson, London.* 1521.

This is one of the three copies known printed on vellum of the work written by Henry VIII. against Luther, for which he received the title "Defensor Fidei". It was a presentation copy to Louis II., King of Hungary, and bears the inscription in Henry's handwriting "Regi Daciae". On the binding are the arms of Pope Pius VI.

EPISTOLAE OBSCURORUM VIRORUM.

The first edition of this celebrated tract which caused so great a stir at the time of the Reformation. The imprint is false, as the book was really printed by Anshelmus at Hagenau. This copy belonged to the celebrated reformer, Philipp Melanchthon, and has many marginalia from his pen.

The first edition.

The first edition.

The first edition.

The first issue of the first edition with the first title-page.

The first edition.

This political satire was written by Thomas Flatman or John Phillips. The numerous explanations written on slips of paper are in the handwriting of Sir Walter Scott.

The first edition of the Prayer Book.

The first edition of the Prayer Book in which the "Ordinal" appeared.

Books Exhibited in the Main Library.

BOOKE OF COMMON PRAIER NOTED BY JOHN MERBECKE.

4to. *Richard Grafton, London. 1550.*

This Prayer Book, which is of great rarity, is of the deepest interest to English Churchmen. Within a year of the publication of the First Book of Common Prayer, 1549, is given the English ritual set to English plain-song. It is considered to be one more evidence that the reform and translation of the Sarum Missal and Breviary, whose result was the Book of Common Prayer, was felt to be no break with the past, as even the ancient ritual music was at once adapted by authority to the reformed ritual. From the musical point of view there are those who regret that owing to the troubled times of the ensuing century this Gregorian setting never came into general use, with the result that, save for the Responses and the Litany, Church music at the Restoration became stereotyped in "Anglican" compositions, to the practical destruction of congregational singing.

The adapter, John Merbecke or Marbeck, was organist to St. George's Chapel, Windsor, and is also known as the author of the first English Concordance to the whole Bible.

CASE 7.—SOME FAMOUS BIBLES.

BIBLE (Hebrew). [The Pentateuch with points, and the Chaldean paraphrase of Onkelos, and the commentary of R. Salamon Jarchi.]

fol. *Abraham ben Chajim, Bologna. 1482.*

Printed on vellum.

BIBLE (First Greek). *Sacrae Scripturae veteris novaeque omnia.* Part I. ed. by Andreas Asulanus, part II. by Fredericus Asulanus, and part III. (N. Test.) by Franciscus Asulanus.] fol. *Aldus, Venice. 1518.*

The first published edition of the whole Bible in Greek. The Complutensian polygot was printed 1514-17, but was not issued to the public till 1520.

BIBLE (Greek and Latin). *Novum Instrumentum omne, diligenter ab Erasmo Roterodamo recognitum una cum adnotationibus.* fol. *J. Froben, Basle. 1516.*

The first published edition of the New Testament in Greek.

Descriptive List of the Manuscripts and

BIBLE (French). Les livres de l'ancien et nouveau Testaments, histories en François, par frere Julien Macho.
fol. [*Guillaume le Roy, Lyons.* 1475.]

The first edition of the Bible printed in French.

BIBLE (Low German). Dat Nye Testament duedesch Martinus Luther. [Edited by J. Bugenhagen.]
8vo. *Hans Luft, Wittenberg.* 1524.

BIBLE (Icelandic). Biblia pad er öll Heilög Ritning, utlögð a Norraenu. Med formälum Doct. Martini Lutheri.
[Edited by Bishop G. Thorlaksson.]
3 vols., fol. *Jone JonsSyne, Hoolum.* 1584.

The first Icelandic Bible. Not only was Bishop Thorlaksson the editor of this Bible, he drew and engraved many of the woodcuts and initials with which it is ornamented.

BIBLE (Irish). Tiomna Nuadh ar Dtighearna agus ar Slanajghtheora Josa Criosd . . . re Hulliam O'Domnuhull.
fol. *Dublin.* 1602.

The first portion of the Bible printed in Irish.

BIBLE (Italian). Biblia Volgare historiata. [Translated by N. de Malermi.] 2 vols., fol. *V. de Spira, Venice.* 1471.

The first Bible printed with illustrations.

BIBLE (New England Virginian). Mamusse wunneetupanatamwe Up-Biblum God. . . . Ne quoshkinnumuk nashpe Wuttinneumoh Christ noh asoowesit John Eliot.
4to. *S. Green and M. Johnson, Cambridge, U.S.A.* 1661-63.

The first edition of Eliot's Bible in the language of the Indians of New England.

BIBLE (New England Virginian). Mamusse wunneetupanatamwe Up-Biblum God. . . .
4to. *Samuel Green, Cambridge, U.S.A.* 1680-85.

The second edition of Eliot's Bible in the language of the Indians of New England.

BIBLE (Spanish). El nvevo Testamento . . . traduzido . . . por Francisco de Enzinas. 8vo. *Antwerp.* 1543.

The first edition of the New Testament printed in Spanish.

Books Exhibited in the Main Library.

BIBLE (Welsh). Testament Newydd ein Arglwydd Jesu Christ. . . . [Translated by W. Salesbury, R. Davies, and T. Huet.] 4to. *Henry Denham, London.* 1567.

The first edition of the New Testament or of any portion of the Bible printed in Welsh.

CASE 8.—THE PRINCIPAL VERSIONS OF THE ENGLISH BIBLE.

FACSIMILE OF TINDALE'S FIRST NEW TESTAMENT.

[1525-6.]

Of this first portion of the Bible translated direct from the original tongues and printed in English only two copies are known, both of which are imperfect. One copy is in St. Paul's Cathedral Library, the other is in the Baptist College at Bristol. The present facsimile was made by Francis Fry from the latter copy, which probably wants the sixteen preliminary leaves.

BIBLE (First English). Biblia. The Bible . . . translated out of Douche and Latyn into English [by Miles Coverdale]. fol. 1535.

The first complete Bible printed in English, known as "COVERDALE'S". It was printed abroad without any indication of place or name of printer.

BIBLE (English). The Byble . . . truly and purely translated into English by Thomas Matthew.

fol. [For R. Grafton and E. Whitchurch, *Antwerp.*] 1557.

Generally known as "MATTHEW'S BIBLE". The name Thomas Matthew is supposed to be a pseudonym of John Rogers, one of the first martyrs under Queen Mary. In reality the books from Genesis to Chronicles and the New Testament were translated by W. Tindale, and the remaining books by Miles Coverdale, the whole being revised and edited by John Rogers. This copy belonged to King George III.

BIBLE (English). The Byble in Englyshe truly translated after the veryte of the Hebrue and Greke textes.

fol. *R. Grafton and E. Whitchurch, London.* 1539.

The first "GREAT BIBLE". Edited by Miles Coverdale, by order of Thomas Cromwell, Earl of Essex.

Descriptive List of the Manuscripts and

BIBLE (English). The Newe Testament of our Lord Iesus Christ. *Geneva.* 1557.

First English New Testament printed in Geneva. This is not the same version as that known as "THE GENEVAN" published three years later. It was the work of Wm. Whittingham, an exile in Geneva, who was afterwards Dean of Durham.

BIBLE (English). The Bible translated according to the Ebrue and Greke . . . with most profitable annotations [by W. Whittingham, A. Gilby, T. Sampson, and others].

4to. *Rouland Hall, Geneva.* 1560.

The first edition of the so-called "GENEVAN VERSION," which was the most popular version between 1560 and 1630.

BIBLE (English). The Holie Bible [Cranmer's "Great Bible," of 1540, revised under the superintendence of Matthew Parker, Abp. of Canterbury, by Bp. Alley and others.]
fol. *Richard Jugge, London.* 1568.

The first edition of the "BISHOPS' BIBLE".

BIBLE (English). The Bible and Holy Scriptures translated . . . with . . . annotations.

fol. *Thomas Bassandyne and Alexander Arbuthnot, Edinburgh.* 1576-79.

The first edition of the Bible printed in Scotland. It is a reprint of the "GENEVAN VERSION" of 1560.

BIBLE (English). The New Testament. Translated . . . in the English College of Rhemes by Cardinal Allen, T. Stapleton, G. Martin and R. Bristow; the annotations by T. Worthington.

4to. *John Fogny, Rheims.* 1582.

The "RHEMES NEW TESTAMENT". A translation from the Vulgate made by the Roman Catholic priests exiled from England in 1568.

BIBLE (English). The Holy Bible newly translated. . . . Appointed to be read in Churches.

fol. *Robert Barker, London.* 1611.

The first edition of the so-called "KING JAMES' BIBLE" or "AUTHORISED VERSION". In Ruth iii. 15 this edition has "He went" into the city.

Books Exhibited in the Main Library.

BIBLE (English). The Holy Bible. . . .
8vo. *John Field, Printer to the Parlia-
ment of England, London.* 1653.

Known as the "PARLIMENTARY BIBLE". It has the Common-wealth arms on the title.

BIBLE (English). The Holy Bible. . . .
12mo. *R. Aitken, Philadelphia.* 1782.

The first edition of the Bible printed in America.

BIBLE (English). [The Pentateuch.] The fyrst boke of
Moses called Genesis. . . . Newly corrected and
amended by W. T., etc.
8vo. *Hans Luft, Wittemberg.* 1530-34.

The first portion of the Old Testament, printed in English, known as "TINDALE'S PENTATEUCH". The five books have each separate titles. In this copy Genesis is of the second edition (1534), the other books are of the first and only edition (1530). Notice the marginal glosses!

BIBLE (English). The newe Testament dylygently corrected
and compared with the Greke by Willyam Tindale.
8vo. [*Marten Emperowr, Antwerp.*] 1534.

A revised edition of "TINDALE'S NEW TESTAMENT" of 1525-6.

BIBLE (English). The newe Testament yet once agayne
corrected by Wylliam Tyndall. . . . [*Antwerp.*] 1536.

Tyndale's second revision.

26053

Z John Rylands library, *Manchester*.

792 The John Rylands library, Manchester: a brief de-
J752 scription of the building and its contents, with a descrip-
tive list of the works exhibited in the main library. [Man-
chester?], Printed for private circulation, July 1902.

47 p. 24 cm.

1. Bibliography—Rare books.

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Library of Congress



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